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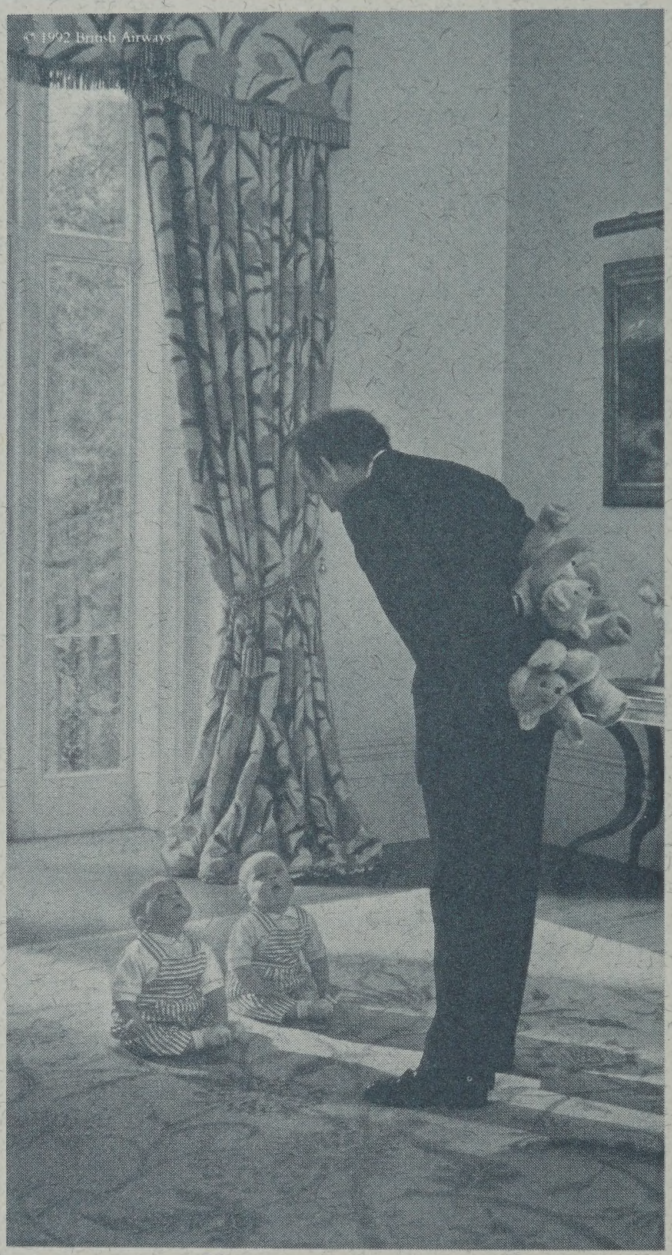

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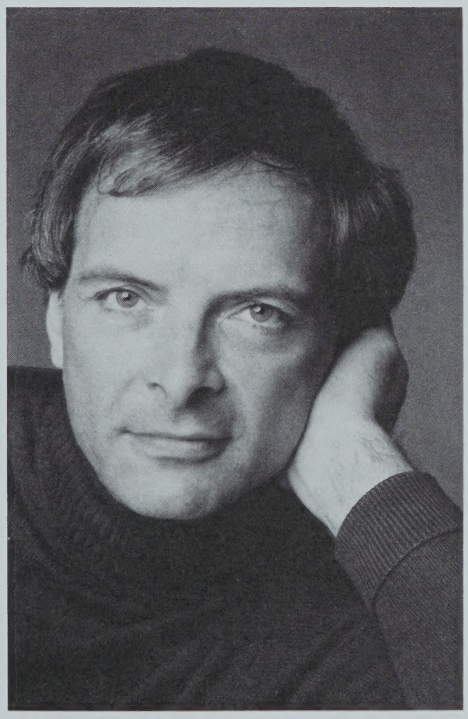

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H&H

The Handel & Haydn Society
Christopher Hogwood, Artistic Director

One Hundred Seventy–Eighth Season, 1992–1993

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H&H

The Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

Friday, April 16, 1993 at 8:00 p.m.
Sunday, April 18, 1993 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor

Johann Sebastian Bach (1685–1750)

MATTHÄUS-PASSION, BWV 244

Passio secundum Matthaeum

In the version prepared by Felix Mendelssohn-Bartholdy, 1829

Part I 1 hr.

INTERMISSION 20"

Part II 50"

Frank Kelley, Evangelist (substituted on very short notice for David Gordon)
Richard Zeller, Jesus

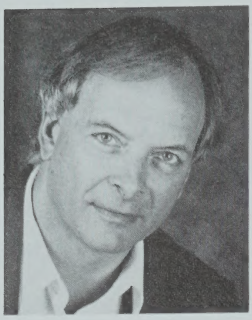
Dominique Labelle, Soprano
Marietta Simpson, Mezzo-soprano
Paul Elliott, Tenor
Christòpheren Nomura, Bass and Pilate

The piano used in these performances is a copy of a Graf piano, Vienna ca. 1825, and was built by Robert E. Smith. It has been loaned by Owen Jander.

These performances are sponsored by WCRB-FM, 102.5

The Handel & Haydn Society gratefully dedicates these performances to Birte and Bradford Endicott, whose support has made them possible.

Christopher Hogwood, Conductor

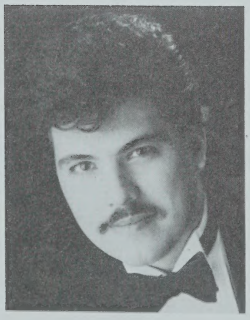


Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of The Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances, touring, and recording. In addition, he has been Director of Music for the St. Paul Chamber Orchestra, and this season is Principal Guest Conductor there, as well as guest conductor with the Australian Chamber Orchestra. Mr. Hogwood has conducted many of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, the London Philharmonic, and the Cleveland, Chicago, Boston, and National symphony orchestras. Since Mr. Hogwood joined H&H as Artistic Director in 1986, it has become one of the most respected musical ensembles in the country.

Frank Kelley, Evangelist

American tenor Frank Kelley is known for his talent and versatility, singing a wide range of music in appearances throughout North America and Europe. A distinguished opera singer, Mr. Kelley spent four seasons with the San Francisco Opera Company, has sung with the Cincinnati Opera and at Glimmerglass, and has been directed by Peter Sellars in *Cosi fan tutte, Le nozze di Figaro,* and *Das Kleine Mahagony,* in productions that toured Europe. In 1991, Mr. Kelley appeared with Mr. Sellars on the PBS broadcast of *Cosi fan tutte* and *Le nozze di Figaro* which was recorded live in Vienna. This season he has appeared in the Berlioz *Requiem* with the New York Choral Society, in *Carmina Burana* with the New Mexico Symphony, the Chattanooga Symphony, and the New York Choral Society at Carnegie Hall, and as Damon in Handel's *Acis and Galatea* with Opera Antigua. He last performed with H&H and Christopher Hogwood in *St. John Passion* in 1991. Other regional engagements have included singing with Boston Baroque, the Boston Camerata, and the New England Bach Festival. Mr. Kelley has performed with many early music ensembles, and has recorded for Decca, Erato, Arabesque, and Harmonia Mundi.

Richard Zeller, Jesus



One of America's finest young baritones, Richard Zeller made his Metropolitan Opera debut in the new 1989 production of *Rigoletto,* and has since performed *Andrea Chenier* and *Faust* there. Other operatic engagements have included Britten's *Rape of Lucretia* with the San Diego Opera and *Don Pasquale* with the Sacramento Opera, Ping in *Turandot* with Opera Company of Philadelphia, and Papageno in *The Magic Flute* with the Cincinnati Symphony. This season Mr. Zeller also performs in *Elijah* at the Ravinia Festival with the Chicago Symphony, *Messiah* with the Oratorio Society of New York at Carnegie Hall, Brahms's *Requiem* with the Phoenix Symphony, and Haydn's *The Seasons* with the Toronto Symphony and the Oregon Bach Festival. Mr. Zeller has performed Bach's *St. John Passion* with H&H, and last appeared with the Society in the acclaimed 1992 performances of *La Clemenza di Tito.* His numerous awards include the Richard Tucker Career Grant, the Baltimore Opera Competition, the New York Oratorio Society award, the New Jersey State Opera Competition, and the 1989 Opera Index Award.

Dominique Labelle, Soprano

Soprano Dominique Labelle is known for the luminous beauty of her voice, and the impeccable musicianship that she brings to her appearances in opera, concert, and recital. Ms. Labelle came to international attention through her performances of Donna Anna in Peter Sellars's production of *Don Giovanni*, and this season also performs the role with the Canadian Opera Company. Other recent operatic appearances have included leading roles in *Le Nozze di Figaro* with the Virginia, Minnesota and Vancouver Operas, Juliette in *Romeo et Juliette* with the Toledo Opera, and Mimi in *La Bohème* with Glimmerglass Opera. Ms. Labelle has had other major engagements with the Vancouver, Montreal and Toronto Symphonies, the St. Louis Symphony, and the Boston Symphony. She has performed with H&H in past seasons, and has made other local appearances with the Boston Early Music Festival and the John Oliver Chorale. A native of Montreal, Dominique Labelle attended Boston University, and in 1988 was a Vocal Fellow at the Tanglewood Music Center. She was a winner of the 1989 Metropolitan Opera National Council Competition.

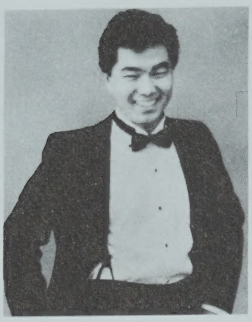
Marietta Simpson, Mezzo-Soprano

Marietta Simpson is one of the most sought-after mezzo-sopranos today. This season she performs in *Porgy and Bess* throughout Europe with the Pittsburgh Symphony, and also makes her debut at the Royal Opera House in Trevor Nunn's production of that opera. She also sings in Bach's *B Minor Mass* with the San Francisco Symphony under Robert Shaw. Her many other appearances with Mr. Shaw include her Carnegie Hall debut in 1988 as soloist in the Brahms *Alto Rhapsody* with the Atlanta Symphony, and the 1992 commemoration of the 250th anniversary of *Messiah* at Carnegie Hall with the Orchestra of St. Luke's. Ms. Simpson has also made several recordings with Mr. Shaw and the Atlanta Symphony on the Telarc label. Her operatic performances have included *Mikado* with both the Mobile Opera and Minnesota Opera; Mobile Opera's *The Magic Flute*, and Augusta Opera's *Marriage of Figaro*; she also originated the role of Ella in New York City Opera's production of *Malcolm X*. Among Ms. Simpson's numerous awards are prizes in the 1989 Naumburg International Vocal Competition and the 1989

Paul Elliott, Tenor

Paul Elliott is widely regarded as one of early music's most distinguished tenors, with an unrivalled reputation in early and baroque performance. He is featured on more than eighty recordings and has performed with nearly every major European early music ensemble. A frequent performer with Christopher Hogwood and the Academy of Ancient Music, Mr. Elliott made his American solo debut with Mr. Hogwood and the Los Angeles Philharmonic at the Hollywood Bowl in 1982. He has since performed at major American music festivals, and with such distinguished North American ensembles as the St. Paul Chamber Orchestra, the San Francisco Symphony, Tafelmusik of Toronto, and The City Musick of Chicago. He has also appeared throughout Europe, South America and Australia. Mr. Elliott is currently a member of Chicago's Newberry Consort and holds the position of Associate Professor in the Early Music Institute at Indiana University in Bloomington.

Christòpheren Nomura, Bass and Pilate



American baritone Christòpheren Nomura began his singing career at age 12 with the San Francisco Opera, and has gone on to achieve considerable musical success. In 1992, he won the prestigious Young Concert Artists International Auditions, and also performed to critical acclaim at the Spoleto Festival in Charleston, South Carolina. This season he made his recital debuts in New York and at Washington's Kennedy Center. Mr. Nomura has performed as soloist with the Boston Symphony in Orff's *Carmina Burana*, conducted by Seiji Ozawa, and in Beethoven's *Choral Fantasy,* led by John Oliver. He has also appeared with Roger Norrington and the Boston Early Music Festival in Mozart's *Idomeneo.* In 1990, Mr. Nomura was awarded a Fulbright Grant for advanced studies in Germany, where he worked with William Workman and performed with the Hamburg Opera Theater. He also appeared as soloist with the Hamburg Symphony and Chorus and was heard in a nationally-broadcast memorial to Leonard Bernstein. The following year, he won a Frank Huntington Beebe Grant, and studied with Elizabeth Schwartzkopf in Germany and with Dalton Baldwin and Gerard Souzay at the Nice Music Festival in France. This summer, Mr. Nomura performs at the Spoleta Festival in Italy, and at the Vancouver Music Festival.

The Handel & Haydn Society

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the performing forces available to composers in their time, to reveal music as it was intended to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works in the nineteenth century. The Society gave the first performance in America of Handel's *Messiah* in 1818, and has performed the work annually since 1854. H&H also gave the American premiere of Bach's *St. Matthew Passion* in 1879.

In recent years, H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H has three CDs on the London/ L'Oiseau-Lyre label; a fourth recording, of Handel's entire *Concerti Grossi, Op. 6,* was completed in the spring of 1992. H&H also offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, established to showcase the H&H chorus, has received growing acclaim in recent seasons, and this year found a new home in Jordan Hall at New England Conservatory.

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Orchestra I

Violin I
Daniel Stepner,
concertmaster
Danielle Maddon
Anne Black
Julie Leven

Violin II
Kinloch Earle,
principal
James Johnston
Lena Wong
Anne-Marie Chubet

Viola
David Miller,
principal
Barbara Wright
Nina Falk

Cello
Myron Lutzke,
principal
Phoebe Carrai

Bass
Michael Willens
Amelia Peabody chair

Flute
Christopher Krueger,
principal
Wendy Rolfe

Oboe
Stephen Hammer,
principal
Marc Schachman

Clarinet
Michael Sussman,
principal
Dianne Heffner

Bassoon
Andrew Schwartz

Piano
James David Christie

Orchestra II

Violin I
Linda Quan,
concertmaster
Jane Starkman
Etsuko Ishizuka
Daniel Banner

Violin II
Judith Eissenberg,
principal
Barbara Englesberg
Judith Gerratt
Dorothy Han

Viola
Laura Jeppesen,
principal
Emily Bruell
Susan Seeber

Cello
Karen Kaderavek,
principal
Alice Robbins

Bass
Thomas Coleman

Flute
Douglas Worthen,
principal
Suzanne Stumpf

Oboe
Fredrick Cohen,
principal
Joyce Alper

Bassoon
Judith Bedford

Chorus I

Soprano
Rachel Bruhn
Jean Danton
soloist, First Maid
Dale Edwards
Janice Giampa
Denise Konicek
Pamela Murray
soloist, Second Maid
Margaret O'Keefe
Rhea Stone

Alto
Luz Bermejo
Susan Byers
Pamela Dellal
Jeanne McCrorie
Sonya Merian-Soboff
Kamala Soparkar

Tenor
William Hite
Martin Kelly
Philipp Kidd
Christopher Marrion
Mark Sprinkle

Bass
Thomas Barrett
Peter Gibson
Mark McSweeney
soloist, Peter
Richard Morrison
soloist, Judas
Emery Stephens
Donald Wilkinson
soloist, High Priest

Chorus II

Soprano
Gail Abbey
Roberta Anderson
Marilyn Bulli
Silvia Irving
Sharon Kelley
Sandra LaBarge-Neumann
Hazel O'Donnell
Anna Soranno

Alto
Marylene Altieri
Eleanor Kelley
soloist, Witness
Nancy Mayer
Marjorie McDermott
Mary Ann Valaitis
Ethelwyn Worden

Tenor
William Cutter
Bruce Lancaster
Arthur Rishi
James Ruff
soloist, Witness
Noel Vazquez

Bass
Jonathan Barnhart
Herman Hildebrand
John Holyoke
Brett Johnson
Thomas Jones
Samuel Mungo

This concert is being recorded by WGBH-FM, 89.7

St. Matthew Passion

"The worshippers of Bach must not forget that the great light dawned upon them from the 11th of March, 1829, and that it was Felix Mendelssohn who gave new vitality to the most profound of composers." —Eduard Devrient

An Epochal Reawakening

No single event in the rediscovery of Bach's music was more important than the performance of the *St. Matthew Passion* with the Berlin Singakademie under the direction of the twenty-year-old Felix Mendelssohn on March 11, 1829. This marked the first time in history that a major work by a composer who had fallen markedly out of favor had been reconsidered and hailed as an important masterwork. The excitement that surrounded the performance led quickly to further revivals of Bach as well as scholarly investigation into the music of other old masters whose works had been lying unperformed for generations. By the mid-nineteenth century, the new wave of enthusiasm for J.S. Bach sparked the founding of the Bach-Gesellschaft, which was created to provide a non-commercial scheme for the publication of Bach's works. It was the first "complete works" edition to publish a composer's music essentially without editorial tampering, to include almost every composition, and to provide some kind of critical apparatus, serving as a model for virtually every such edition since that day.

In a larger sense, then, the rediscovery of all early music and the entire enterprise of musical scholarship and historical performance are direct results of Mendelssohn's 1829 concert.

The Forgotten Bach

Of course, the music of J.S. Bach had never entirely disappeared from the European tradition. Some of his keyboard music was published and circulated after his death among musicians, who gave it a considerable measure of respect. Beethoven went further than that in his famous dictum, punning on the composer's name, which means "brook" in German: "He should not be called Brook, but Ocean!" But the great vocal works that constitute the large proportion of Bach's output remained entirely unknown, even at the Thomaskirche in Leipzig, where his successors ignored or belittled his work. As Johann Reichardt remarked in 1782:

> Had Bach possessed the high integrity and deep expressive feeling that inspired Handel, he would have been much greater even than Handel; but as it is he was only more painstaking and technically skillful.

This is faint praise indeed. We can hardly imagine the thought that Bach did *not* possess "the high integrity and deep expressive feeling that inspired Handel," but it is clear that Reichardt's view was, if anything, generous for his time.

The gradual rebirth of interest in Bach grew from a combination of impulses, including Romanticism's general interest in the cult of the past, a renewed search for strong German traditions in the light of the Napoleonic threat, and a religious revival that sought to highlight the most edifying aspects of the cultural heritage. The triangulation of these various cultural impulses focused on the figure of the old Thomaskantor, J.S. Bach, and led to a real interest in his music on the part of Carl Friedrich Zelter, director of the Berlin Singakademie, who rehearsed the Mass in B minor as early as 1811 and the *St. Matthew Passion* four years later, but did not perform them in public.

The Mendelssohn Connection

The Mendelssohn family had long been closely connected with the Singakademie. Felix himself began composition studies with Zelter in 1819 and joined the chorus as an alto on October 1, 1820 (he was then eleven), moving on to the tenor section in 1824 when his voice changed. As a Christmas present in 1823, Felix's grandmother gave him a manuscript score of the *St. Matthew Passion* (there was, of course, no printed edition), and the budding composer began to pore over the work, though without any hope of hearing a performance. By the winter of 1827, he began serious rehearsal of passages from the work—still without a performance in view. Finally, at the beginning of 1829, Mendelssohn and his friend Eduard Devrient persuaded Zelter to let them give a public performance, in which Devrient would sing the part of Jesus. Mendelssohn prepared the score from which the performing parts were copied and took charge of the performance.

We know a great deal about this event thanks to the memoirs of Devrient, who describes the growing excitement of the participants as they become more and more familiar with the work. "All were amazed, not only at its architectonic grandeur of structure, but at its abundance of

melody, its wealth of expression and of passion, at its quaint and affecting declamation, and at its dramatic power. No one had ever suspected old Bach of all this."

We might be astonished at the physical arrangements for the concert. Mendelssohn divided the two large choirs (numbering several hundred people in all) and stood between them with his back to Chorus I (the regular members of the Singakademie) and facing the orchestra and Chorus II (which consisted mostly of amateurs).

A piano was placed between the two choirs, on which Felix would sometimes play an accompaniment with his left hand, continuo style, while conducting with his right. The wind instruments were above and behind the other musicians, extending out through three open doors. It was primarily the responsibility of the concertmaster Eduard Rietz to keep them together. According to Devrient, "Felix was as calm and collected in his difficult post as though he had already conducted a dozen Festivals." But his idea of conducting differed greatly from ours. He felt it unnecessary to conduct throughout a performance; once a movement was underway and going well, he dropped his hands and simply listened intently, taking up the beat again only when there was a particular difficulty—a change of tempo or a tricky entrance.

The performance was a sensational success; it had to be repeated ten days later under Mendelssohn and then again on Good Friday (April 17) under Zelter, since Mendelssohn had left Berlin. Other choral organizations began to look into Bach's works and to perform the Passions and eventually also the Mass in B minor. This led to a renewed investigation into the composer's instrumental works as well, and finally the founding, on the centennial of the composer's death, of the Bach-Gesellschaft, with the avowed intention of publishing every single piece he had composed. And all of this came from the enthusiastic, committed efforts of a young genius of twenty, still barely started on his career.

Bach's Passion

Bach almost certainly composed the *St. Matthew Passion* in 1727, performing it in the Good Friday service on April 11 that year. The text is drawn from the Gospel according to Matthew, chapters 26 and 27, with the addition of traditional Lutheran chorales and "madrigalesque" poetry for the ariosos and arias by Picander (Christian Friedrich Henrici). The *St. Matthew Passion* stands at the summit of Bach's output for the Protestant church service. It is his most elaborate and most demanding score, the longest in running time, and the largest in performing forces required. Bach laid out the entire score for two separate choirs and orchestras; throughout the score he is careful to indicate whether any given passage is intended for "Choir I" (which includes its attendant orchestra) or "Choir II," or all the forces combined. For many years the assumed date of the premiere was Good Friday (April 15), 1729; certainly Bach *did* give a performance of the *St. Matthew Passion* on that day. But recent evidence supports the inference that the 1729 performance was a revival. Ironically, one of the reasons that the 1729 date has remained so persistent in the literature is the notion that Mendelssohn revived the work on its 100th anniversary!

The St. Matthew Passion stands at the summit of Bach's output for the Protestant service. It is his most elaborate and most demanding score, the longest in running time, and the largest in performing forces.

Bach himself regarded the *St. Matthew Passion* as a work of special significance. His normal full score for a large vocal work was usually a final draft copy, but he went to the extraordinary effort of writing out a fresh copy of the full score of the *St. Matthew Passion*—and in two colors of ink, his normal dark-brown for the staff lines, the music, the chorales and the aria, and red for the words of the Evangelist; and at some later time, when the first several pages had evidently suffered some damage on the outer half of each page, he repaired them, carefully pasting blank paper over the damaged part and rewriting the missing notes. Such attention indicates that this particular score meant far more to him than the simple fulfillment of a clause in his contract.

Most Passion settings of Bach's day were based on librettos derived, of course, from the Gospel accounts, but elaborated in an operatic fashion, with recitatives and arias. Picander's verses for Bach are of this type. But Bach chose also to retain the actual Biblical text from Matthew to tell the story, thus making the work vastly stronger than if he had used the febrile and stilted poetic paraphrases popular in his day and found in so many other composers' Passion settings. (Those

who know Bach's Passion well will be surprised to find that Mendelssohn further accentuated this element by cutting many of the arias so as to put the Gospel text into higher relief.)

Moreover Bach, almost alone among composers of his time, loved the texts and melodies of the Lutheran chorale, the communal congregational song that had been the backbone of Protestant music in the previous century. He employed them, in imaginative reharmonizations, throughout the Passion.

From all the diverse elements—dramatic recitative, expressive arioso, reflective aria, chorus, and chorale—Bach constructed his score as a mosaic of different textures and sonorities. The thread that runs throughout is the Gospel story, broken up into individual "scenes" and related in light, rapid recitative (with choral interjections for the turba). The scenes in recitative are the heart of the Passion, a direct link to the manner in which the tale had been re-enacted liturgically for centuries. But everything that Bach added to that text may be considered a response to Luther's injunction to preach the Word: each "scene" first depicts the tale dramatically, then interprets the reaction of the individual believer in the arias, and finally offers the reaction of the entire community in the chorales. Rhythm, harmony, melody, and orchestral color are at the service of the text, providing an exegesis phrase by phrase, even word by word, though the whole opens and closes with two great set-pieces to anchor the action—the great opening chorus depicting the slow and painful procession to Calvary, which is at once a dramatic, almost operatic scene and a formal chorale prelude with the introduction of the boychoir in the melody *O Lamm Gottes unschuldig* (*O innocent Lamb of God*), and the gentle and subdued final chorus, virtually a lullaby closing with the words "Gently rest." The music consoles here, because for Bach and his congregation, the darkness and despair of Good Friday will be followed by the brightness of Easter morning. The catharsis of grief that has been expressed will be changed to great joy.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

These performances are the American premiere of the Mendelssohn version of Bach's St. Matthew Passion. *H&H is using the edition prepared by Christoph Spering and first performed in Cologne in 1991. Following are excerpts from Mr. Spering's note on his edition of the Mendelssohn version.*

When I first planned to perform Bach's *St. Matthew Passion* in the version performed by Felix Mendelssohn-Bartholdy in 1829 at the Berliner Singakademie, I did not yet know into what interesting material I had entered. How did the musical genius Felix Mendelssohn-Bartholdy, who at that time stood on the forefront of the cultural scene, deal with this work, some one hundred years after its first performance?

What I did not know was that Mendelssohn did not rearrange Bach's work, but simply adapted it for his own purposes. Who should have known then that the "old Bach" did not use clarinets (since the instrument as such did not exist in Bach's time)? For you, dear listeners, the use of clarinets will be one of the unusual things this evening, since you are familiar with Bach's Passion in its original form.

There was no trace of re-instrumentation, only the purest Bach, assimilated by a great musician. The adaptation consisted mostly of cuts which made perfect sense to Mendelssohn. Nearly all the arias were omitted, placing the accompanied recitatives into a place of greater prominence and significance in the work's overall scheme. . . . The alto aria "Erbarme dich" now serves as the midpoint and point of repose. In Mendelssohn's performance, "Erbarme dich" was sung by a soprano. Mendelssohn often reassigned solos to different voice parts, but was this an emergency substitution? . . . The fact remains that a wholly new piece of music results.

The changes Mendelssohn made in the recitatives of the Evangelist (mostly transposing high places to lower registers) are not based on any inability of the singers of that time. Rather, certain high passages now stand in relief due to the fact that other surrounding high passages are sung in a lower register. . . . Mendelssohn emotionalizes these places because the musical rhetoric of Johann Sebastian Bach was for him already a hundred years in the past.

The grand piano [was] in 1829 the natural successor to the harpsichord in the secco recitatives.

All of these small musical changes have a great musical effect, and are, of this I am certain, applied in just the right amounts by a true musical genius.

Vocal Text

Erster Teil
Aria: Daughter of Zion, The Faithful; and Chorale
Kommt, ihr Töchter, helft mir klagen,
Sehet — Wen? — den Bräutigam,
Seht ihn — Wie? — als wie ein Lamm!
O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Sehet, — Was? — seht die Geduld,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
Seht — Wohin? — auf unsre Schuld;
All Sünd hast du getragen,
Sonst müssten wir verzagen.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Erbarm dich unser, O Jesu!

First part

Come, ye daughters, share my mourning,
See ye — Whom? — the bridegroom there,
See him — How? — just like a lamb!
O Lamb of God, unspotted
upon the cross's branch slaughtered,
See ye — What? — see him forbear,
Alway displayed in thy patience,
How greatly wast thou despised.
Look — Where, then? — upon our guilt;
All sin hast thou born for us,
Else we had lost all courage.
See how he with love and grace
Wood and cross himself now beareth!
Have mercy on us, O Jesus!

Da Jesus diese Rede vollendet hatte, sprach er zu seine Jüngern: "Ihr wisset, daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde."

When Jesus, then, had finished all these sayings, he said to his disciples: "Ye know well that in two days will be Passover, and the Son of man is then to be handed over, that he be crucified."

Chorale
Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

O dearest Jesus, how hast thou offended,
That such a cruel sentence hath been spoken?
What is thy guilt, what were the evil doings
Thou hast committed?

Da versammleten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber: "Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk."

There assembled themselves the high priests and the scribes together, and the elders of the people within the palace of the chief priest, whose name was Caiphas; and there they took counsel, how with stealth they might capture Jesus and put him to death. They said however: "Not upon the feast, lest there be an uproar in the people."

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen: "Wozu dienet dieser Unrat? Diese Wasser hätter mögen teuer verkauft und den Armen gegeben werden." Da das Jesus merkete, sprach er zu ihnen: "Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Arme bei euch, mich aber habt ihr mich allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in den ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat."

When now Jesus visited Bethany and was in the house of the leper called Simon, unto him came a woman who carried a jar of precious ointment and poured it on his head as he sat at the table. But when his disciples saw it, they became indignant and said: "What end serveth all this nonsense? For this ointment might indeed have been sold for much, and the sum to the poor been given." But when Jesus noticed this, said he unto them: "Why trouble ye so this woman? For she hath done a good deed for me! Ye always have the poor with you, me though will ye not have always. That she hath poured this ointment over my body hath she done because I am to be buried. Truly I say to you: wherever this gospel shall be preached throughout the whole world, there will be told also in memory of her what she hath done."

Recitative
Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

Beloved Savior thou,
Midst thy disciples' foolish quarrel,
Because this loyal dame
Thy body with her oils
To bury would make ready,
O in the meanwhile grant me this,
From these mine eyes' own streams of weeping
To pour upon thy head an ointment!

Aria
Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zären
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Guilt and pain
Break the sinful heart in twain,
So the teardrops of my weeping
A most soothing precious balm,
Faithful Jesus, thee doth offer.

Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern, und sprach: "Was wollt ihr mir geben? Ich will ihn euch verraten." Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

Then there went one of the twelve, whose name was Judas Iscariot, forth unto the chief priests and said: "What would ye then give me? I would to you betray him." And they offered him thirty silver pieces. And from thence forth he sought an opportunity when he might betray him.

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm: "Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?" Er sprach: "Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern." Und die Jüngern taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend satzte er sich zu Tische mit den Zwölfen. Und da die aßen, sprach er: "Wahrlich, ich sage euch: Einer unter euch wird mich verraten." Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sprachen zu ihm: "Herr, bin ich's?"

But on the first day of the Unleavened Bread came the disciples to Jesus and said unto him: "What place wouldst thou have us prepare thee, the paschal lamb to eat now?" He said: "Go ye forth to the town, to one there and say to him: The Master sends thee this message: Now my time is here, I would in thy house keep the passover with my disciples." The disciples did this, as Jesus had commanded them, and made ready there the paschal lamb. And at evening sat he down at the table with the twelve. And while they ate there, he said: "Truly, I say to you: there is one of you who will betray me." And they were then very sad and they began, each one of them in turn, to say unto him: "Lord, 'tis I?"

Chorale
Ich bin's, ich solte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.

Tis I, I must be sorry,
With hands and feet together
Bound fast, must lie in hell.
The scourges and the fetters
And all that thou hast suffered,
All this deserveth now my soul.

Er antwortete und sprach: "Der mit der Hand mit mir in die Schüssel tauchet, der wird mich varraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre." Da antwortete Judas, der ihn verriet, und sprach: "Bin ich's, Rabbi?" Er sprach zu ihm: "Du sagest's."

He answered thus and said: "He who his hand with me in the dish now dippeth, this one will betray me. The Son of man goeth now away, as it hath been written of him; but woe to that man through whom the Son of man hath been betrayed! For him were it better if this very man had never been born." Then answered Judas, who betrayed him, and said: "Is it I, Rabbi?" He said to him: "Thou sayest."

Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach: "Nehmet, esset, das ist mein Leib." Und er nahm den Kelch und dankete, gab ihnen den und sprach: "Tinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken, bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich."

But when they had eaten, did Jesus take bread, gave thanks and brake it, and gave it to his disciples, saying: "Take, eat, this is my Body." And he took the cup and, giving thanks, he gave it to them, saying: "Drink, all of you, from this; this is my Blood of the New Testament, which hath been poured out here for many in remission of their sins. I say to you: I shall from henceforth now no more drink from this the fruit of the grapevine until the day when I shall drink it anew with you within my Father's kingdom."

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den ölberg. Da sprach Jesus zu ihnen: "In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam."

But after the song of praise had been recited, they went to the Mount of Olives. And there Jesus said to them: "In this same night ye will all become annoyed for my sake. For it standeth in the scripture: I shall strike down the shepherd, and the sheep of the flock will by themselves be scattered. When, however, I am risen, I will go before you into Galilee."

Chorale
Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Gut's getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

Acknowledge me, my keeper,
My shepherd, make me thine!
From thee, source of all blessings,
Have I been richly blest.
Thy mouth hath oft refreshed me
With milk and sweetest food,
Thy Spirit hath endowed me
With many heav'nly joys.

Petrus aber antwortete und sprach zu ihm: "Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern." Jesus sprach zu ihm: "Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen." Petrus sprach zu ihm: "Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen." Desgleichen sagten auch alle Jnger.

Peter, however, then answered and said to him: "Although the others all be annoyed for thee, yet will I myself not ever feel annoyance." Jesus said to him: "Truly, I say to thee: in this same night, before the cock croweth, wilt thou three times have denied me." Peter said to him: "And even if I must die with thee, I will not ever deny thee." And so declared all the other disciples.

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: "Setzet euch hier, bis daß ich dort hingehe und bete." Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen: "Meine Seele ist betrübt bis an den Tod, bleibet hier und wachet mit mir."

Then came Jesus with them to a garden, known as Gethsemane, and said to his disciples: "Sit ye down here, while I go over there and pray." And taking Peter with him and the two sons of Zebedee, he began to mourn and to be troubled. Then said Jesus unto them: "Now my soul is sore distressed, even to death; tarry here and keep watch with me."

Recitative: Zion; and Chorale The Faithful
O Schmerz!
Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!
Was ist die Ursach aller solcher Plagen?
Der Richter führt ihn vor Gericht.

O pain!
Here trembleth the tormented heart;
How it doth sink, how pale his countenance!
What is the reason for all these great torments?
The judge conveys him to the court.

Da ist kein Trost, kein Helfer nicht.
Ach! meine Sünden haben dich geschlagen;
Er leidet alle Höllenqualen,
Er soll fur fremden Raub bezahlen.
Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Here is no hope, and helper none.
Alas, my sins, they have thee sorely stricken;
He suffers all of hell's own torture,
He must for others' theft make payment.
I, ah Lord Jesus, have this debt encumbered
Which thou are bearing.
Ah, would that now my love for thee,
My health, thy trembling and thy terror
Could lighten or could help thee carry.
How gladly would I stay!

Aria: Zion, The Faithful
Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod
Büßet seiner Seelennot;
Sein Trauren machet mich voll Freuden.
Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

I will be with my Jesus watching,
That slumber may our sins enfold.
Mine own death
Is redeemed by his soul's woe;
His sorrow filleth me with gladness.
Thus for us his most worthy passion
Most bitter and yet sweet must be.

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach: "Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willt."

He went on a little, fell down upon his face and, having prayed, he said: "My Father, if possible, allow this cup to pass from me; but not as I will, rather as thou wilt."

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: "Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach." Zum andermal ging er hin, betete, und sprach: "Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille."

And he came to his disciples and found them sleeping and said unto them: "Could ye then not watch with me even for one hour? Watch ye and pray, that ye do not fall into temptation! The spirit is willing, but the flesh is weak." A second time he went off, prayed and said: "My Father, if it cannot be that this cup pass from me, unless I have drunk it, then let thy will be done."

Chorale
Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn gläuben feste.
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

What my God will, be done alway,
His will, it is the best will;
To help all those he is prepared
Whose faith in him is steadfast.
He frees from want, this righteous God,
And punisheth with measure:
Who trusts in God, on him relies,
Him will he not abandon.

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlaf's. Und er ließ sie und ging abermals hin und betete zum dritten Mal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen: "Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hier, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät."

And he came and found them once more sleeping, and now their eyes were heavy with sleep. And he left them and went off once again a third time and said again the very same words. Then came he to his disciples and said unto them: "Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man is delivered over to the hands of sinners. Rise ye up, let us be going; see there, he is come, who doth betray me."

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: "Welchen ich küssen werde, der ist's, den greifet!" Und alsbald trat er zu Jesum und sprach: "Gegrüßet seist du, Rabbi!" Und küssete ihn. Jesus aber sprach zu ihm: "Mein Freund, warum bist du kommen?" Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Laßt ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.

Chorus
Sind Blitze, sind Donner in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut!

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihn ein Ohr ab. Da sprach Jesus zu ihm: "Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinest du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen." Zu der Stund sprach Jesus zu den Scharen: "Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten." Da verließen ihn alle Jünger und flohen.

Chorale
O Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren wart,
Er wollt der Mittler werden.

And while he was speaking still, lo now, there came Judas, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people. And the betrayer had given them a signal already and had said: "He whom I shall kiss, is he, him take ye!" At that he went up to Jesus and said: "My greetings to thee, Rabbi!" And gave him a kiss. Jesus, though, said to him: "My friend, wherefore are thou come here?" Then came the others forth and, laying their hands upon Jesus, they captured him.

Thus hath my Jesus now been taken.
Free him, hold off, bind him not!
Moon and light
Are in sorrow set and hidden,
For my Jesus hath been taken.
Free him, hold off, bind him not!
They lead him off, he is in fetters.

Hath lightning, hath thunder in clouds fully vanished?
Lay open thy fire's raging chasm, O hell, then,
Now ruin, demolish, devour, now shatter
With suddenest wrath
The lying betrayer, that murderous blood!

And lo now, one of that number, who were there with Jesus, did stretch out his hand then and struck the slave of the chief priest and cut off his ear. Then said Jesus to him: "Put back thy sword into its place; for all who take the sword must through the sword perish. Or dost thou then think that I could not appeal unto my Father that to me he send forth more than twelve legions of angels? How would the scripture, though, be fulfilled? It must be this way." At this hour said Jesus to the many: "Ye are now come forward as against a murderer, with swords and with clubs now to take me; but I have daily been sitting with you and have been there teaching in the temple, ye did not ever seize me. But all this is now come to pass, to bring fulfillment to the scriptures of the prophets." Then did all the disciples flee and forsake him.

O man, bewail thy sins so great,
For which Christ did his Father's lap
Reveal and came to earth here;
And of a virgin pure and mild
For us he here to birth did come
To be the Intercessor.

Den'n Toten er das Leben gab
Und legt dabei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

Unto the dead he granted life
And put off all infirmity
Until the time pressed forward
That he for us be sacrificed;
He bore our sins' most grievous weight
Upon the cross, long suffr'ing.

Zweiter Teil

Second Part

Aria: Zion, The Faithful
Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

Ah, now is my Jesus gone!
Where is then the friend now departed,
O thou fairest of all the women?
Is it granted, can I see him?
Where hath he thy friend gone away?
Ah, my lamb in tiger's clutches,
Ah, where is my Jesus gone?
We will with thee now go and seek him.
Ah, what shall I say to my spirit
When it doth in anguish ask me:
Ah, where is my Jesus gone?

Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammlet hatten. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsches Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines. Zuletzt traten herzu zween falsche Zeugen und sprachen: "Er hat gesagt: 'Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.' " Und der Hohenpriester stand auf und sprach zu ihm: "Antwortest du nichts zu dem, das diese wider dich zeugen?" Aber Jesus schwieg stille.

But those, however, who had seized Jesus led him away to the chief priest, who was Caiphas, there where the learned scribes and the elders already had assembled. The chief priests, though, and also the elders and the whole assemble sought untrue witness against Jesus in order to kill him, and they did find none. And although there came there many false witnesses, they still did find none. At last entered therein two false informants and said: "He hath declared: 'God's temple can I fully demolish and within three days' time I can rebuild it.' " And the chief priest then stood up and said to him: "Repliest thou nought to that which they have witnessed against thee?" But Jesus kept silent.

Und der Hohepriester antwortete und sprach zu ihm: "Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seist Christus, der Sohn Gottes?" Jesus sprach zu ihm: "Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels." Da zerriß der Hohepriester seine Kleider und sprach: "Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehöret. Was dünket euch? Sie antworteten und sprachen: "Er ist des Todes schuldig!" Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen: "Weissage uns, Christe, wer ist's, der dich schlug?"

And the chief priest then, answering, said thus to him: "I adjure thee in the name of the living God, that thou shouldst tell us, if thou are the Christ, the Son of God." Jesus said to him: "Thou sayest. But I say to you: from henceforth, will it happen that ye shall behold the Son of man sitting at the right hand of power and coming in the clouds of heaven." Thereupon the chief priest rent his clothes asunder and said: "God hath he blasphemed; what need we of further witness? See here, now have ye heard his blasphemy against God. What is your judgment?" They answered and said: "He is of death deserving!" Then did they spit upon his countenance and struck him with their fists. Some, though, there were who struck him upon his face and said: "Foretell it us, Christ Lord, tell us who struck thee!"

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach: "Und du warest auch mit dem Jesu aus Galiläa." Er leugnete aber vor ihnen allen und sprach: "Ich weiß nicht, was du sagest." Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren: "Dieser war auch mit dem Jesu von Nazareth." Und er leugnete abermal und schwur dazu: "Ich kenne des Menschen nicht." Und über eine kleine Weile traten hinzu, die da standen, und sprachen zu Petro: "Warlich, du bist auch einer von denen; denn deine Sprache verrät dich." Da hub er an, sich zu verfluchen und zu schwören: "Ich kenne des Menschen nicht." Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: "Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen." Und ging hinaus, und wienete bitterlich.

Aria
Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.

Des Morgens aber hielten alle Hohenpriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und banden ihn, führeten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach: "Ich habe übel getan, daß ich unschuldig Blut verraten habe." Sie sprachen: "Was gehet uns das an? Da siehe du zu!" Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: "Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld."

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Jesus aber stand vor dem Landpfleger; und der Landpfleger fragte ihn und sprach: "Bist du der Jüden König?" Jesus aber sprach zu ihm: "Du sagest's." Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts.

Peter meanwhile sat outside in the court; and there came to him there a maid and said: "And thou was also with Jesus of Galilee." But he then denied this before them all and said: "I know not what thou sayest." But when he went out to the porch, he was seen by another maid, who said to those who were there: "This man was also with Jesus Nazareth." And once more did he deny it and with an oath: "I know nothing of the man." And when a little time had passed, there came to him those who were present and said to Peter: "Truly, thou art one of those men also; for thine own speech doth betray thee." Then he began to invoke a curse upon himself and to swear: "I know nothing of the man." And at this moment crew the cock. Then Peter thought back to the words of Jesus, when he said unto him: "Before the cock shall have crowed, wilt three times thou have denied me." And he went out and wept with great bitterness.

Have mercy Lord,
My God, because of this my weeping!
Look thou here,
Heart and eyes now weep for thee
Bitterly.

When morning came, however, all the chief priests and the elders of the people took council concerning Jesus, that they might put him to death. And binding him, they led him away and handed him over unto the governor Pontius Pilatus. And when Judas saw this, the one who had betrayed him, that he had been condemned to death, it gave him great remorse, and, bringing back again the thirty silver pieces unto the chief priests and elders, he said: "I have committed a sin, for I have innocent blood here betrayed." They said: "How doth that us concern? See to it thyself!" And he cast the silver pieces in the temple, rose up from there, went forth and then hanged himself at once. But the chief priests, having taken the silver pieces, then said: "We cannot lawfully put them in the temple treasury, for this is blood money."

So they took counsel once again and bought with them a potter's field set aside for the burial of strangers. Jesus meanwhile stood before the governor; and the governor questioned him and said: "Art thou the King of the Jews?" Jesus then replied to him: "Thou sayest it." And when he was charged by the chief priests and the elders, he made no reply.

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen von andern, der heiß Barrabas.

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen: "Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?" Sie sprachen: "Barrabam!" Pilatus sprach zu ihnen: "Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?" Sie sprachen alle: "Laß ihn kreuzigen!" Der Landpfleger sagte: "Was hat er denn Übels getan?"

Recitative
Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgericht',
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

Sie schrieen aber noch mehr und sprachen: "Laß ihn kreuzigen!" Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: "Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu." Da antwortete das ganze Volk, und sprach: "Sein Blut komme über uns und unsre Kinder." Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

Recitative
Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus, und sammleten über ihn die ganze Schar, und zogen ihn aus, und legeten ihm einen Purpurmantel an und flochten

But upon this feast the governor had the custom of setting free a prisoner to the people, whom they had chosen. He had, however, on this occasion a prisoner, who stood out above the others, whose name was Barabbas.

Nevertheless the chief priests and the elders had now persuaded the crowd, that they should ask for Barabbas and destroy Jesus. And in answer now, the governor said unto them: "Which one would ye have of these two men here, that I set free to you?" And they said: "Barabbas!" And Pilate said unto them: "What shall I then do with Jesus, of whom is said that he is Christ?" And they all said: "Have him crucified!" The governor said then: "Why, what evil hath this man done?"

He hath us all so richly blessed,
The blind he hath returned their sight,
The lame he leaveth walking,
He tells us of his Father's word,
He drives the devil forth,
The troubled hath he lifted up,
He took the sinners to himself,
Else hath my Jesus nothing done.

They cried again even more and said: "Have him crucified!" But when Pilate saw that he could prevail nothing, rather that a much greater disturbance grew, he took water and washed his hands before the crowd and said: "I am not guilty for the blood of this just person, see ye to it." Thereupon answered all the people and said: "His blood come upon us then and on our children." To them he then set Barabbas free; but he had Jesus scourged and then delivered him up, that he might be crucified.

Have mercy, God!
Here stands the Savior, bound and fettered.
Such scourging this, such blows, such wounding
Ye hangmen, stop your work!
Do ye not feel
Your spirit's grief,
The vision of such pain and woe?
Ah yes! Ye have a heart
Which must be like the whipping post
And e'en much harder still.
Have mercy, stop your work!

And then did the governor's soldiers take Jesus unto the praetorium and gathered before him there all the troops, and they did strip him and put upon him a purple robe and plaited a crown of

eine Dornen Krone, und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm, und spotteten ihn, und sprachen: "Gegrüßet seist du, Judenkönig!" Und speieten ihn an und nahmen das Rohr, und schlugen damit sein Haupt.

thorns and set it upon his head, and a reed in his right hand and then they bent their knees before him, both mocking him and saying: "All hail now to thee, King of the Jews!" And spat upon his face and, taking the reed, they struck him upon his head.

Chorale
O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gekrönet
Mit höchster Ehr und Zier,
Jetzt aber hoch verhöhnet
Gegrüßet seist du mir!

O head of blood and wounding.
Of pain and scorn so full,
O Head, for spite now fettered
Beneath a crown of thorns,
O head, once fair and lovely,
With highest praise adorned,
But highly now insulted,
All hail to thee, I say!

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus, und zogen ihm seine Kleider an, und führeten ihn hin, das sie ihn kreutzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

And after they had mocked and scorned him, they removed the robe from him and put his own raiment upon him and led him away, that they might crucify him. And after they went out, they found a man who came from Cyrene, whose name was Simon; and they compelled him to bear his cross.

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckete, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum; Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken.

And when they came unto a place with the name of Golgotha, which is to say, the place of a skull, they did give him vinegar to drink which had been mixed with gall; and when he tasted it, he refused to drink it. But after they had crucified him, they divided his garments by casting lots for them; and with him were two murderers also crucified, one on the right hand, another on the left.

Die aber vorüber gingen, lästerten ihn und schüttelten ihre Köpfe, und sprachen: "Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!" Desgleichen auch die Hohenpriester spotteten sein, samt den Schriftgelehrten und Ältesten und sprachen: "Andern hat er geholfen, und kann sich selber nicht helfen. Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse, ihn nun, lüstet's ihn; denn er hat gesagt: 'Ich bin Gottes Sohn.' " Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget wurden.

And those who there passed by derided him both wagging their heads before him and saying: "Thou who dost God's own temple destroy and buildest it within three days' time, save thyself now! If thou art God's Son, then climb down from the cross!" In like wise did also the chief priests ridicule him, and together with the scribes and elders say: "Others brought he salvation and can himself yet not save now. Is he the King of Israel? Let him climb down from the cross and we will then believe him. In God hath he trusted, let him save him then now, if he will, for he hath declared: 'I am Son of God.' " In like wise did the murderers also mock him, who with him had been crucified.

Recitative
Ach Golgatha, unselges Golgotha!
Der Herr der Herrlichkeit muß schimpflich hier verderben,
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.

Ah Golgotha, unhappy Golgotha!
The Lord of majesty must scornfully here perish,
The saving blessing of the world
Is placed as scorn upon the cross.

Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

Creator of both earth and heaven
From earth and air must now be taken.
The guiltless must here die guilty,
The pierceth deep into my soul;
Ah Golgotha, unhappy Golgotha!

Und von der sechsten Stunde an war ein Finsternis über das ganze Land, bis zu der neunten Stunde. Und um die neunte Stunde schriee Jesus laut und sprach: "Eli, Eli, lama asabthani?" Das ist: "Mein Gott, mein Gott, warum hast du mich verlassen?" Etliche aber, die da stunden, da sie das höreten, sprachen sie: "Der rufet den Elias!" Und bald lief einer unter ihnen, nahm ein Schwamm und füllete ihn mit Essig und steckete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen: "Halt! laß sehen, ob Elias komme und ihm helfe?" Aber Jesus schriee abermal laut und verschied.

And from the sixth hour on there was a darkness over all the land until the ninth hour. And about the ninth hour Jesus cried aloud and said: "Eli, Eli, lama asabthani?" That is: "My God, my God, wherefore hast thou me forsaken?" But there were some who stood about there who, when they heard that, said thus: "He calleth to Elias!" And straightaway one of them ran forth, who took a sponge and, filling it with vinegar, and placing it upon a reed, gave him to drink. The others said, however: "Stop! Let us see if Elias will come forth and save him." But Jesus cried again aloud and was dead.

Chorale
Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein!

When I one day must leave here,
Yet do thou not leave me;
When I my death must suffer,
Come forth thou then to me!
And when most anxious trembling
Have once my heart possessed,
Then free me from my anguish
Through thine own fear and pain!

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen: "Wahrlich, dieser is Gottes Sohn gewesen."

And lo, behold: the curtain of the temple was rent in twain from the top to the bottom. And the earth was filled with quaking, and the cliffs were rent asunder, and the graves as well opened up, and there rose up the bodies of many saints who were sleeping, and they came out of the graves after his resurrection and came into the holy city and appeared to many. But the centurion and those who were with him and were watching over Jesus, when they witnessed the earthquake and all that there occurred, they were sore afraid and said: "Truly, this man was God's own Son most truly."

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

At evening, though, there came a wealthy man of Arimathea, whose name was Joseph, who was also a disciple of Jesus, who went to Pilate and asked him for the body of Jesus. Then Pilate ordered that it be given to him.

Recitative
Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und Trug ein Ölbaltt in dem Munde.

At eventide, when it was cool,
Was Adam's fall made manifest;
At eventide the Savior overwhelmed him.
At eventide the dove returneth,
Its mouth an olive branch now bearing.

O schöne Zeit! O Abendstunde!
Der Friedensschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kommt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

Und Joseph nahm den Lieb und wickelte ihn in ein' rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon.

Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen: "Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: 'Ich will nach dreien Tagen wieder auferstehen.' Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: 'Er ist auferstanden von den Toten,' und werde der letzte Betrug ärger denn der erste!" Pilatus sprach zu ihnen: "Da Habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!" Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

Recitative: Zion, The Faithful
Nun ist der Herr zur Ruh gebracht
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden ihm gemacht.
Mein Jesu, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!
Mein Jesu, gute Nacht!
Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.
Mein Jesu, gute Nacht!

Wir setzen uns mit Tränen nieder
Und rufen dir in Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die Augen ein.

O time so far! O evening hour!
The pact of peace is now with God complete,
For Jesus hath his cross fulfilled.
His body comes to rest,
Ah, thou my spirit, hearken thou,
Go, let them give thee Jesus' lifeless body,
How healing this, how precious this memorial!

And Joseph took the body and wrapped it in a pure shroud of linen and laid it in his own new tomb, which he had had hewn within a rock, and rolled up a heavy stone in front of the door of this tomb and went away.

On the day after, the one after the Preparation, came the chief priests and the Pharisees together unto Pilate and said: "Sire, we have taken thought how once this deceiver said when he was still alive: 'I will in three days' time again stand here arisen.' Therefore, command now that the tomb be guarded until the three days pass, so none of his disciples come forth and steal him hence and to the people say: 'He is resurrected from the dead now,' for thus will the final deceit be worse than the first one! And Pilate said unto them: "Ye have your watchmen; go ye forth and secure it as best ye can!" So they went forth and made safe the tomb with watchmen and did seal in the stone.

Now is the Lord brought to his rest.
My Jesus, now good night!
The toil is o'er which all our sins have laid on him.
My Jesus, now good night!
O thou, most blessed body,
See how I weep with grief and sorrow for thee,
That thee my fall to such distress hath brought!
My Jesus, now good night!
Have all my life
For thy great passion countless thanks,
That thou my spirit's health such worth did pay.
My Jesus, now good night!

We lay ourselves with weeping prostrate
And cry to thee within the tomb:
Rest thou gently, gently rest!
Rest, O ye exhausted members!
This you tomb and this tombstone
Shall for ev'ry anguished conscience
Be a pillow of soft comfort
And the spirit's place of rest.
Most content, slumber here the eyes in rest.

(Translation by Z. Philip Ambrose, University of Vermont)

H&H: A Family Album

As the 1992-93 season nears its end, we want to introduce some members of the H&H family—just a small sample of the many people who have contributed in different ways to H&H's success.

Linda Quan, Principal Second Violin

The violin was not Linda's first choice; she began her musical education with accordion lessons at the age of four. When she was seven, she played in front of her second-grade class. "My teacher gently asked if I might like to try a different instrument," she recalls. "I had seen some of the bigger kids walking around with violin cases and thought that looked cool, so I decided to switch."

Linda grew up in Los Angeles and came east to study at Juilliard. Her professional career has been wide-ranging, from early stints with Broadway show and ballet orchestras, to co-founding several small chamber music and contemporary music ensembles. She joined H&H in 1986.

Linda, along with her husband Marc Schachman (who also plays with H&H), son Toby, and dog Saki, live in Rockland County, north of NewYork City. Although coming to Boston to play with H&H might seem rather a long commute, she believes it is worth the effort. "I enjoy the programs Chris Hogwood puts together—they are interesting to both the musicians and the audience. I'm also learning a lot about the historical context and performance practices of the music, and these insights are very valuable."

Mitchell Adams, Vice President, H&H Board of Governors

Mitchell had just finished his studies at the Harvard Business School when he attended his first H&H concert in 1969: a performance of Handel's *Messiah*. He has been attending H&H concerts ever since.

A fine arts major in college with a strong interest in the art and architecture of the 17th and 18th centuries, Mitchell quickly became enamored of H&H's mix of Baroque and Classical music. He became a member of the Board of Directors in 1979 and was the Society's President in 1986 when Christopher Hogwood was brought on as Artistic Director. "This was truly an extraordinary event: a marriage between one of the most important people and one of the most significant organizations in the field. H&H tripled in size within just the next couple of years, a feat which most reasonable people would have said was unimaginable."

Today, Mitchell serves as Commissioner of Revenue for the Commonwealth of Massachuestts, and divides his free time between his home in Dedham and a cottage in Dark Harbor, Maine. Although his many other responsibilities have forced him to scale back his Board activities, he remains a valued supporter and committed fan of H&H.

Deb MacKinnon, Box Office Manager

Deb is well-known to audience members as the delightful presence who handles ticket sales and subscriber services for H&H. She came to H&H three years ago from the St. Louis Symphony Orchestra, where she had held a variety of management positions in sales, box office, and telemarketing.

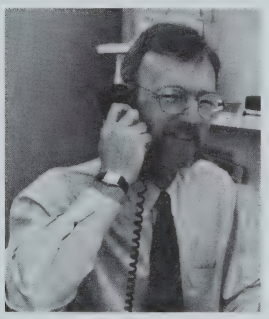
Raised in Virginia, Deb came about her interest in music at an early age. She began studying piano at 3, and began teaching others at age 12. "At one point my sister and I had a monopoly on the musical training in our town," she quips. "I ran the MacKinnon Music Center and my sister, a dancer, ran the MacKinnon Dance Center." She received a bachelor's degree in music education with a major in voice and minor in piano, and worked as a choir director and music teacher for a number of years before making the switch to arts administration.

"The most important thing to me is the music on the stage," Deb says in commenting about herrole at H&H. "My mission—and the mission of all arts administrators, really—is to bring the audiences together with the music, to make it possible for people to come and hear."

Steve Morrissey, Subscriber and Volunteer

Steve first came to an H&H concert four years ago, when an acquaintance gave him an extra pair of tickets. He became a subscriber the following year, and has been an enthusiastic participant in volunteer projects as well.

Steve was raised in Portsmouth, NH. With a doctorate in African History, he spent eight years working with economic development agencies in West Africa, where he also met his wife. Today, they have a seven-year-old daughter and live in Brookline; Steve is an editor at the New England Journal of Medecine, and his wife remains involved in economic development.



"I don't come from a musical background," he says. "I became interested in classical music in college and began buying records as I read about them in the newspaper." He was attracted to H&H by the inventiveness of the programs and the opportunities to learn more about the music. "The music makes me think, and I enjoy paying attention and learning. Or, sometimes, I just relax and let it wash over me."

Rose Holland, Vocal Music Specialist, W.M. Trotter School

For the past two years Rose has been working with the professional musicians of the H&H education program to enrich music education at Roxbury's Trotter elementary school. "Inner-city children need exposure to the classics," she says, "and it must begin at an early age before their minds are closed to all but rap and rock."

Rose's parents met through a church choir, and their home was always filled with music and singing. Rose began singing when she was a preschooler, started piano lessons when she was eight and voice at 15; by the age of 11 she knew she wanted to be a music teacher. She has a B.A. from the B.U. School for the Arts and a M.Ed. from Northeastern, and started at Trotter School in 1969. She now teaches vocal music, piano and recorder, and leads the 100-voice Trotter Concert Chorus.

Rose is often concerned about the environment children grow up in today. "Most kids are just wonderful, but they are exposed to so much at such an early age: things like AIDS, abuse, violence. As much as possible, I try to get them to leave all that outside my classroom—to just concentrate on the music."

Martin Kelly, Tenor

February 19, 1993 was quite a day for Martin. Not only did he make the finals of the New England Regional Metropolitan Opera competition, but he was called to step in for John Aler in a production of Britten's *Serenade for Tenor, Horn, and Strings* with less than 48 hours notice. And received great reviews, too!

Growing up in St. Louis, Martin was more interested in Cardinals baseball than in music, until a high school music appreciation class sparked his interest. "I took the course mainly because it seemed like an easy credit," he says, "but the first time I heard the opera *Rigoletto*, I was hooked." He began taking voice lessons and joined a choir, eventually studying at the University of Missouri at Kansas City Conservatory, the Eastman School of Music, and Boston University. He began singing professionally with H&H in 1985.

Martin is enthusiastic about the ensemble and solo work offered by H&H, as well as participation in the chorus. "Working with this ensemble forces you to bring up your level of artistry; your diction, musicianship, everything has to be excellent. The camaraderie and shared feeling of wanting to be our very best has really helped me to grow as a musician."

The Handel & Haydn Society gratefully acknowledges the following people who have contributed to the Birte Endicott Memorial Fund

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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by generously donating $1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra in the United States and as a national leader in historically informed performance.

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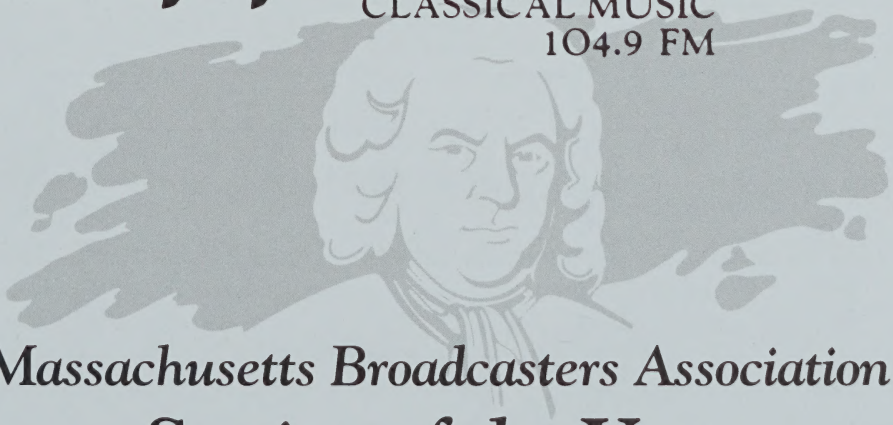

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April 30 at 8 p.m. & May 1 at 3 p.m. at Symphony Hall
Christopher Hogwood conducting the H&H chorus and orchestra, with soloists
Lynne Dawson, soprano; John Mark Ainsley, tenor; William Sharp, baritone
Mozart's orchestration of Handel's Ode;C.P.E. Bach: Symphony Wot. 182;
W.A. Mozart: Fugue for organ in G minor, K. 401;
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Sunday, June 20 at 2:00 p.m.
First Church in Cambridge, Congregational
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June 12, 1993 at 8:00 p.m.
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